



AUCTION 106 ANTIQUITIES LONDON 22 APRIL 2022

AUCTION STARTING DATE

22 April 2022 at 11:00 am BST (12:00 pm CEST)

PLACE

14 Hanover Square, Mayfair, London W1S 1HN or (second entrance) 1 Harewood Place, Mayfair, London W1S 1BU United Kingdom

EXHIBITION

19-21 April 2022 10:00 am - 7:00 pm BST (London Time)

ABSENTEE BIDS

Absentee bids can be submitted until 08:00 am BST Friday 22 April

Auction Fees: 26% Live Bidding BFA: 1.5%



The provenance of lots that have a maximum Estimate of at least 1.500 euro is checked with The Art Loss Register

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www.bertolamifineart.com



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LIVE BIDDING















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INFORMATION REGARDING AUCTION 106

1. How to participate

The auction will be held on April 22, 2022, starting at 11:00 am BST (12:00 pm CEST) at

Bertolami Fine Art
14 Hanover Square, Mayfair,
London W1S 1HN
or (second entrance)
1 Harewood Place, Mayfair, London W1S 1BU
United Kingdom

The following methods of participation are available: **in person**, **by telephone**, **online** upon registration on our website www.bertolamifineart.com, or on our partner portals (see list below), by a **written absentee bid** to be received by 8:00 am BST (9:00 am CEST) on Friday 22 April

a. Attendance in the auction room

Unacquainted customers who have not already registered must provide a valid identity document.

b. Telephone bidding

You can place your bids during the auction by telephone, with the assistance of one of our operators. In order to take part in the telephone bidding, you must make a reservation by 8:00 am BST (9:00 am CEST) on Friday 22 April, specifying the lots you wish to bid for and your telephone number. Customers who have booked this way will be called at the number they have indicated a few lots before those for which they have expressed interest.

A telephone bid reservation has the value of a written absentee bid at the starting price as indicated in the catalogue.

To book your phone bidding: fill out the appropriate form

(Further nfo:

+39 32609795 info@bertolamifineart.com - amministrazione@bertolamifineart.com)

c. Live participation via our website or our partner portals

You can place your bids during the auction by logging on to our website https://bertolamifineart.com/ or on the following partner portals:

Arsvalue (www.arsvalue.com)

ATG

Biddr (www.biddr.com)

Drouot (www.drouot.com)

Emax.bid (https://emax.bid/en/)

Invaluable (www.invaluable.com)

Sixbid (www.sixbid.com)

The Saleroom (www.the-saleroom.com)

d. Written absentee bid

You can submit your bids in writing by filling out the appropriate form, or by means of an e-mail, or a letter. Written absentee bids may be sent by e-mail /amministrazione@bertolamifineart.com – info@bertolamifineart.com, by post, or must be delivered to Bertolami Fine Arts Piazza Lovatelli, 1 – 00186 Roma. All offers must be received by Bertolami Fine Art no later than 8:00 am BST (9:00 am CEST) on Friday 22 April. Written absentee bid shall authorize the auctioneer to make offers on behalf of the signatory.

2. Lots Exhibition

from 19 to 21 April 10:00 am - 7:00 pm BST

al

14 Hanover Square, Mayfair,

London W1S 1HN

or (second entrance)
1 Harewood Place, Mayfair, London W1S 1BU

United Kingdom

3. Auction pre-bid

As from the date of publication of the online catalogue until 8:00 am BST (9:00 am CEST) on Friday 22 April it will be possible to:

a. start placing bids on our website www.bertolamifineart.com, or on the partner portals as listed in point c of paragraph 1;

b. book a phone bidding as described in point b of paragraph 1

c. submit written absentee bids as described in point d of paragraph 1.

In the event of:

a. One single auction pre-bid on a lot

In the absence of bids during the auction, the lot will be awarded at the starting bid even if the sole bid received is higher (the amount of the pre-auction bid indicates the maximum bid the bidder is willing to place.

Example: Starting bid £ 1,000 - Single pre-sale bid £ 1,500 - Award at £ 1,000

b. Multiple auction pre-bids of the same amount on the same lot

If no bids are raised during the auction, the lot will be awarded to the earlier bidder.

c. Multiple auction pre-bids of different amounts on the same lot

If there are no bids during the auction, the lot will be awarded to the highest bidder. The hammer price is calculated by adding to the amount of the next lowest bid an increment set out in the table below.

Example: customer A bid Σ 1,270 - customer B bid Σ 1,800. Customer B does not win at the award price of Σ 1,800 but at Σ 1,370. In other words, the automatic increase of Σ 100 provided for in the table is applied to the amount of the next lowest bid when the bids are within the Σ 1,000-1,999 bracket.

4. Payment method

The purchasers of the winning lots will be able to choose between the following payment options:

- $\bullet \ \ a \ bank \ cheque \ or \ a \ non-transferable \ cashier's \ cheque \ made \ payable \ to \ Bertolami \ Fine \ Arts \ LTD$
- (in the event of payment by foreign cheque, please add £ 10 to the invoiced amount);
- credit card;
- Paypal;
- Bank transfer payable to Bertolami Fine Arts LTD.

Bank details for payments in Pounds Sterling (GBP):

Barclays, IBAN: GB68 BUKB 2057 7690 1999 66 - Account Nr. 90199966 - SWIFT/BIC: BUKBGB22

Bank details for payments in Euro:

Barclays, IBAN: GB69 BUKB 2057 7642 5454 00- Account Nr. 42545400 - SWIFT/BIC: BUKBGB22

(in the event of payment by outside European Bank transfer, please add £ 10 to the invoiced amount);

Please note: invoices paid by cheque, cash or bank transfer are exempt from the 3.5% administration fee.

5. Auction fees

The purchaser shall pay Bertolami Fine Art an auction fee equal to 26% of the hammer price of each lot. An additional commission shall be applied to lots purchased via online participation on our website www.bertolamifineart.com, which is calculated as follows:

www.bertolamifineart.com +1,5% of the hammer price

Arsvalue +3% of the hammer price

ATG +3% of the hammer price

Drouot +3% of the hammer price Invaluable +5% of the hammer price

The Saleroom +3% of the hammer price

6. Additional costs

Shipping costs and additional customs duties are to be borne by the buyer.

In the event that, due to unjustified complaints, the goods should be returned to Bertolami Fine Art, the customs duties and shipping costs shall be incurred by the customer.

7. Conditions of Sale

The conditions of sale that govern the relationship between Bertolami Fine Art and the customers taking part in our auctions are displayed in each catalogue. As these conditions are automatically accepted from the moment you participate in the auction, please read them carefully.

In the event of a discrepancy between the conditions of sale published in the printed catalogue and the version that appears in the online catalogue, the online version shall prevail.

8. Publication of auction results

The winning bids list will be published by Bertolami Fine Art on the website www.bertolamifineart.com, for information purposes only, within ten days of the closing date.

versione online.

TABLE A AUTOMATIC INCREMENTS

Bid amount £	Automatic pre-set increase £
0 - 99	5
100 - 199	10
200 - 499	20
500 - 999	50
1.000 - 1.999	100
2.000 - 4.999	200
5.000 - 9.999	500
10.000 - 19.999	1.000
20.000 - 49.999	2.000
50.000 +	5.000





Literature

ANONYMOUS: GALLERIA GIUSTINIANA DEL MARCHESE VINCENZO GIUSTINIANI. 2 voll., edited probably in Rome, undated (ca. 1636-1637).

cm 52 x 36 each; slight defects, one final plate missing, cover of a volume detached.

With the Wilfred Lanson bookplate.

Starting Bid £ 200

HECTOR D'ESPOUY: FRAGMENTS D'ARCHITECTURE ANTIQUE D'APRÈS LES RELEVÉS & RESTAURATIONS DES ANCIENS PENSIONNAIRES DE L'ACADÉMIE DE FRANCE À ROME.

Volumes I and II, edited by Carles Massin, Paris, 1905.

 ${\rm cm}\,46\,{\rm x}\,33$ each; unbound as issued in original cloth backed portfolio

From Christie's, London 8 December 1993, lot 40.

Starting Bid £ 200

Egyptians & Easterners



EGYPTIAN GLAZED NILE PERCH-SHAPED FLASK New Kingdom, 18th Dynasty, ca. 1549 - 1292 BC length cm 11,5

Polychrome glazed vessel in the form of a fish, a Nile perch. The body is decorated with simple festoons in two groups of white and blue lines followed by yellow lines. The tail, the dorsal fin and the front fins decorations are in blue and yellow. A yellow thread outlines the mouth. The eyes are white with the pupils represented by blue spirals. Similar comparison in glass in the British Museum (Ea55193).

The fish is intact, not assembled from several fragments, but extremely fragile with a limestone untouched patina.

Provenance. English private collection; in the collection of O. Burchard, Zurich, until 1983; formerly part of the collection of M. Hess, Basel-Hotel Jura.

Starting Bid £ 2.000



EGYPTIAN GLAZED BIRD-SHAPED FLASK

New Kingdom, 18th Dynasty, ca. 1549 - 1292 BC length cm 8

Polychrome glazed vessel in the form of a bird, maybe an Egyptian goose or a turtle dove. The body is decorated with an alternation of festoons (feathers) and spirals (tail and neck) of white, yellow and azure lines. The beak is yellow and the eyes are white with the pupils represented by an azure dots.

Beak chipped, otherwise intact; extremely fragile.

Provenance. English private collection; in the collection of O. Burchard, Zurich, until 1983; formerly part of the collection of M. Hess. Basel - Hotel Jura.

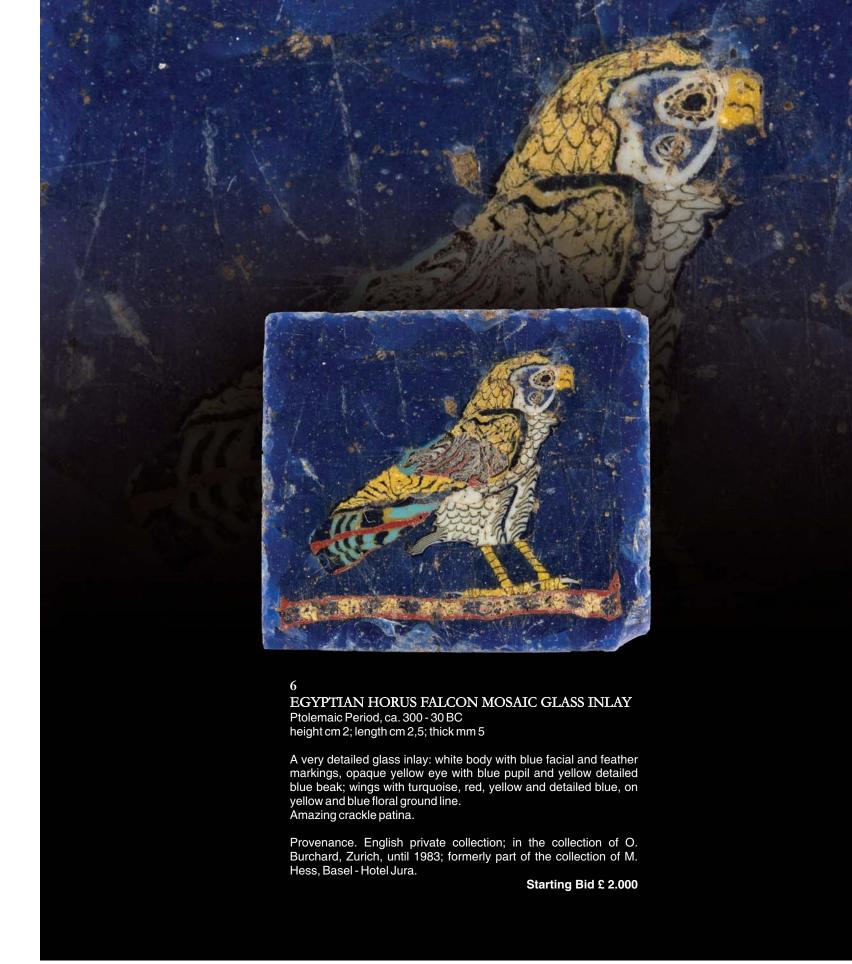


5 EGYPTIAN GLAZED KOHL TUBE New Kingdom, 18th Dynasty, ca. 1549 - 1292 BC length cm 10,5

Polychrome glazed kohl tube characterized by strong colors. The body is decorated with festoons of white, blue, yellow and azure lines.

Intact.

Provenance. English private collection; in the collection of O. Burchard, Zurich, until 1983; formerly part of the collection of M. Hess, Basel - Hotel Jura.





7
PHOENICIAN GLASS PASTE BEAD
4th - 3rd centuries BC
height cm 3

Rod-formed glass bead decorated with three opaque white and orange faces bordered above and below by two rows of blobs.

Brownish weathering-film, some pitting.

Provenance. English private collection; in the collection of O. Burchard, Zurich, until 1983; formerly part of the collection of M. Hess, Basel - Hotel Jura.

Starting Bid £ 800



8 PHOENICIAN GLASS PASTE BEAD COMPOSED NECKLACE

4th - 3rd centuries BC lenght cm 24

Composed of twenty-eight rod-formed glass beads. The biggest on center is globular and dark, decorated with blue eyes.

Provenance. English private collection; in the collection of O. Burchard, Zurich, until 1983; formerly part of the collection of M. Hess, Basel - Hotel Jura.

Starting Bid £ 800



PHOENICIAN GLASS PASTE BEAD 4th - 3rd centuries BC height cm 3,2

Rod-formed glass bead decorated with eyes each with translucent dark blue pupils and opaque white eyeballs with stripes in translucent brown round the inside.

Crackle, minor restorations and some pitting.

Provenance. English private collection; in the collection of O. Burchard, Zurich, until 1983; formerly part of the collection of M. Hess, Basel - Hotel Jura.





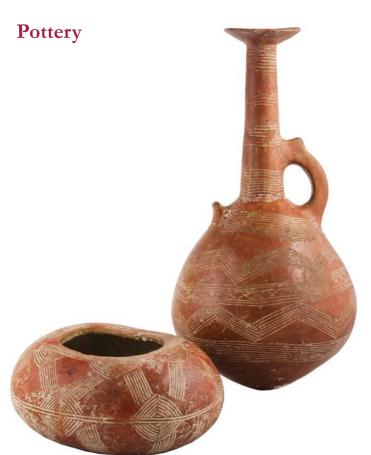
COUPLE OF ROMAN TERRACOTTA
VOTIVE TORSOS

4th - 1st centuries BC height cm 15 each

A couple of torsos, one male the other female, both dissected to show the viscera.

Provenance. Private collection, London; acquired at Grays Antique Market in the 1990s.

Starting Bid £ 100



COUPLE OF CYPRIOT RED POLISHED WARE POTTERY

Early Bronze Age, 2150–1750 BC height cm 29 (jug); length cm 15,5 (pixis)

A pixis without lid and a jug, both abundantly decorated with incised geometric decor, filled with white chalk, typical of the Red Polished III phase. Minor restorations.

Provenance. Italian private collection formed in the 1970s; then in Pandolfini, Florence 27 October 2009, lot 223; sold with an export licence issued by the Republic of Italy.

Starting Bid £ 800

VILLANOVAN IMPASTO CUP 9th - 8th centuries BC height cm 11

A rare example of Villanovan cup characterized by a bridged and mullioned handle with zoomorphic horned protome facing outwards; the body finely decorated with applied metal (tin) lamellas that make up geometric motifs of triangles and squares with labyrinthine patterns.

Provenance. Private collection, London; acquired on the art market prior to 1990.

Starting Bid £ 500



14 ITALO-GEOMETRIC HANDLED SITULA

ca. 7th century BC height cm 25; diam. cm 16,5

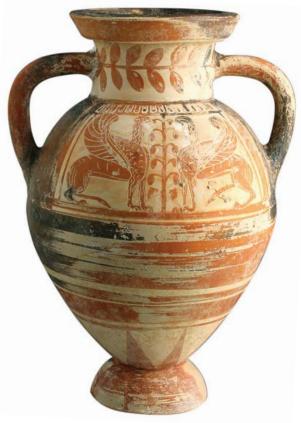
The body on pedestal foot, with vertical rim and double-looped handle; decorated in brown with wavy lines around the rim and the shoulder, divided by groups of vertical lines; and encircling lines around the flaring foot.

Some chipping on rim, lip and foot, otherwise intact.

Provenance. English private collection, acquired on the art market between 1980s and 1990s.







ETRUSCO-CORINTHIAN AMPHORA Near the Bearded Sphinx Painter, ca. 600 BC height cm 35

With two sphinxes facing each other between a Restored.

Provenance. English private collection; acquired in Germany in 1990s; with TL analysis Oxford Authentication N117a76.

Starting Bid £ 800



ETRUSCO-CORINTHIAN KYLIX

Attributable to the Group of the Phoenician Palmettes, ca. 580 - 560 BC diam. cm 13; height cm 7

Decorated with palmette chain around the body.

Provenance. English private collection; acquired at Grays Antique Market in the 1980s.

Starting Bid £ 100





17 CORINTHIAN GLOBULAR ARYBALLOS

ca. 580 - 560 BC height cm 12,5

On the body is a procession of Hoplites proceeding rightwards wearing large round shields and spears. The field around the warriors is completely covered with black and brown painted

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

Starting Bid £ 300



COUPLE OF ETRUSCAN BUCCHERO OINOCHOAI ca. 550 BC height cm 30 and 31

Molded in bucchero "pesante", these two oinochoai have ovoid body, trefoil mouth, two plastic rotelles on the rim, a disc-shaped foot and handle stretching from the rim to the shoulder; both decorated with a frieze of three lions in fascinating archaic style, alternating by tongues in relief. A specimen from the same workshop was in Christie's on 5 Jul 2017, lot 57. Both Restored.

Provenance. Private collection, London; acquired on the art market prior to 1990.

ETRUSCAN BUCCHERO KYATHOS ca. 550 - 500 BC height cm 40

On high flaring foot, the stem ridged, high flanged strap handle with incised geometric decoration, knops on either side of handle base on rim. Repaired.

Provenance. Private collection, London; acquired on the art market prior to 1990.

Starting Bid £ 400



20 ETRUSCAN BLACK-FIGURE AMPHORA After the Micali Painter, ca. 500 BC height cm 37

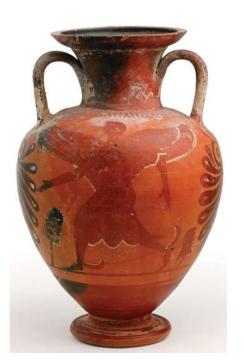
Showing on both sides the psychopomp Turms - Hermes, winged, draped and wearing petasos and winged sandals, striding moving to the left on a ground line, between plant patterns.

Clearly restored, with some lack.

Provenance. English private collection; already in a private Bavarese collection since 1990s.

Starting Bid £ 800





21

ETRUSCAN BLACK-FIGURE OLPE

Attributable to the Monaco 883 Group, ca. 500-480 BC

height cm 25,5; diam. cm 11

The image area shows in a suggestive way - like shadows - the silhouette of two men facing each other; a young, naked, and an older man wearing a long chiton and holding a walking stick.

Encrustations; minor cracks and lacks of paint on the body.

Provenance. English private collection, acquired on the art market between 1980s and 1990s.

Starting Bid £ 200



22

ATTIC BLACK-FIGURE BAND-CUP

ca. 540 - 525 BC diam. cm 20; height cm 13

With swan between cows, on both sides.

Provenance. English private collection; acquired on the art market around 1980s.

Starting Bid £ 600



23

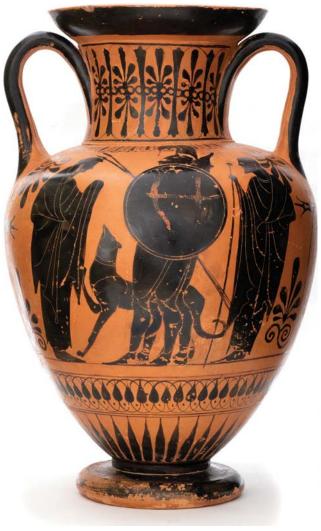
ATTIC BLACK-FIGURE BAND-CUP ca. 540 - 525 BC diam. cm 22; height cm 13

, , ,

With exercising athletes. Foot completely restored.

Provenance. English private collection; acquired on the art market around 1980s.







ATTIC BLACK-FIGURE AMPHORA

Attributable to the Leagros Group, ca. $525-500\,\mathrm{BC}$ height cm 45

On one side are three Satyrs playing with Hermes; behind him, a panther. On the other side, the departure of two warriors: an hoplite and an archer with a dog, both standing between a veiled woman and an elder.

Restored.

Provenance. English private collection; acquired in the 1980s in Paris, possibly from the La Reine Margot gallery.

Starting Bid £ 5.000





25 ATTIC BLACK-FIGURE OINOCHOE After the Lysippides Painter, ca. 510 - 500 BC height cm 22

On the body is the representation of the episode of the Dioscuri returning to home. On center is depicted Kastor standing, holding two javelins and the bridle of the horse. On both sides, two couples watch the scene, probably Leda with Tyndareus and Helen or Clytemnestra with Pollux. Well repaired.

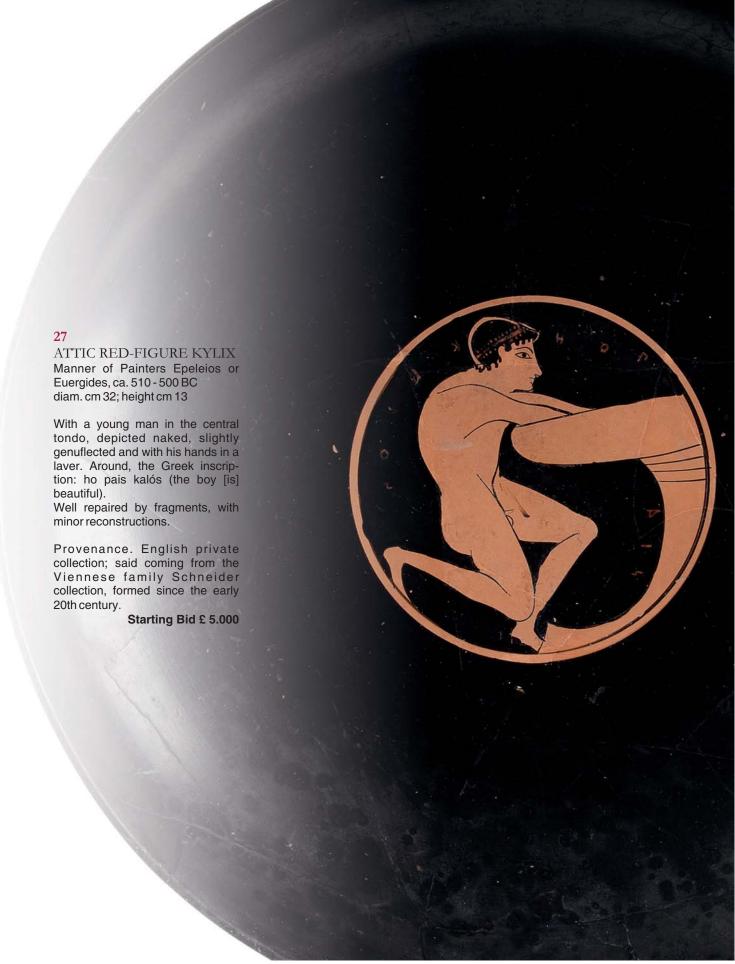
Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.













ATTIC RED-FIGURE SKYPHOS ca. 500 - 480 BC diam. cm 10; height cm 8

On each side an owl between olive sprays; relief contour for curves around eyes

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

Starting Bid £ 200



ATTIC RED-FIGURE COLUMN-KRATER

Attributable to the Orpheus Painter, ca. 460 - 440 BC height cm 38; diam. cm 32,5

On the main side are a gymnastic award ceremony scene; forthcoming to the center, a bearded mature man draped and laureate, leaning on the stick; on his sides, two naked athletes; his look directed to the winged Nike on the right, crowning the younger; the scene is set inside a gym, as evidenced by the presence of an altar and strigils and weights hanging on the walls. On the opposite side, three standing draped men, two of them holding rods.

Holed on bottom and minor chipping on the rim, otherwise intact

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.





ATTIC RED-FIGURE CALYX-KRATER

Attributable to the Zannoni Painter, ca. 460 - 450 BC diam. cm 44,5; height cm 42

On the body is represented Poseidon pursuing queen Amymone, daughter of Danaus king of Libya and Europe. The scene is observed by Danaus himself, and either a Nereid or Andromache.

The Zannoni Painter was specialised mostly in lekythoi and other usually small vases, some of them decorated in white-ground: so is not known to have decorated this shape (cf. Beazley ARV² 672-674). Restored and partially recostructed as visible on the rim; some sporadic lacks, which do not affect the beauty of the composition and quality of the vase.

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

Starting Bid £ 2.000



31

ATTIC RED-FIGURE KYLIX

Attributable to the Tarquinia Painter, ca. 460 BC

diam. cm 25; height cm 10

Into the inner tondo, inscribed in a continuos meander, two standing draped youngs, advance towards the center, with a suspended rod between them. On the external surface, a sequence of conversation scenes between cloached youngs; among them, staffs, sandals, shields are suspended. Under the handles, specularly arranged, two altar.

Restored with minor reconstructions.

Provenance. Private collection, London; already in the collection of a Belgian gentlewoman since 1970s (old family photos that show it).





ATTIC RED-FIGURE ASKOS ca. 450 - 400 BC length cm 15,5; height cm 9,5

Showing a lion and a cheetah within stylized volutes. Partially restored; a very small hole on the handle

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

Starting Bid £ 300



GREEK BLACK-FIGURE KYLIX Second half of 5th century BC diam. cm 20,5; height cm 9,5

Black glazed body; on the central tondo Cerberus standing left, the multi-headed dog that guards the gates of the Underworld to prevent the dead from

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

Starting Bid £ 500

DAUNIAN FUNNEL-KRATER Daunio Ila Phase, ca. 550 - 500 BC height cm 32; diam. cm 25

Characterized by two arched handles and a pair of stylised donkey head protomes.

Some repairs, one on a protome; on body an ancient restoratio: a crack surrounded by small holes.

Provenance. Private collection, London; acquired in Geneva from Alara gallery on 1990s.

Starting Bid £ 300



DAUNIAN FUNNEL-KRATER Daunio Ila Phase, ca. 550 - 500 BC height cm 28,5; diam. cm 21

Characterized by two trapezoidal handles alternated with appendages shaped like hands with separate

Some repairs on hands and minor restorations on

Provenance. Private collection, London; acquired in Geneva from Alara gallery on 1990s.

Starting Bid £ 200



36 DAUNIAN KANTHAROS Daunio Ila Phase, ca. 550 - 500 BC height cm 18,5; diam. cm 13,5

With arched strap handles, the body with bands and geometric decorations. Some repairs and minor restorations on colours.

Provenance. Private collection, London; acquired in Geneva from Alara gallery on 1990s.



APULIAN RED-FIGURE COLUMN-KRATER

Attributable to the Rodin Painter, ca. 380 - 360 BC height cm 46,5; diam. cm 34

The main character is the seated warrior on center, which is depicted wearing the Oscan dress, holding a spear and leaning arm on a shield. In front of him, a standing woman richly adorned, holding a phiale and a wreath. Behind him, another warrior, standing, with a spear and a tray full of food. On the other side, three standing draped youths. The figures in Oscan dress represent one of the indigenous populations that sought out Greek traditions and integrated them into their culture. The red-figure vases in this case illustrate artistic acculturation. A similar specimen in the MET (no. 06.1021.216).

Provenance. Private collection, London; acquired on the art market prior to 1980.







APULIAN RED-FIGURE OINOCHOE

Attributable to the lliupersis Painter, ca. 370 - 350 BC height cm 19

Hermes, wearing petasos and leaning on caduceus, fronting a Maenad holding a mirror and leaning on a shield.

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

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Starting Bid £ 500



APULIAN RED-FIGURE HYDRIA

Near to the Snub-Nose Painter, ca. 360 - 340 BC height cm 35

A Maenad, holding a fan and a bunch of grapes, chasing a naked young man, with a cloak on his arm, a necklace around his neck, and holding a branch and a casket.

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.







APULIAN RED-FIGURE ASKOS

Belonging to the Trieste-Askoi Group, ca. 340 - 320 BC height cm 18,2; length cm 15

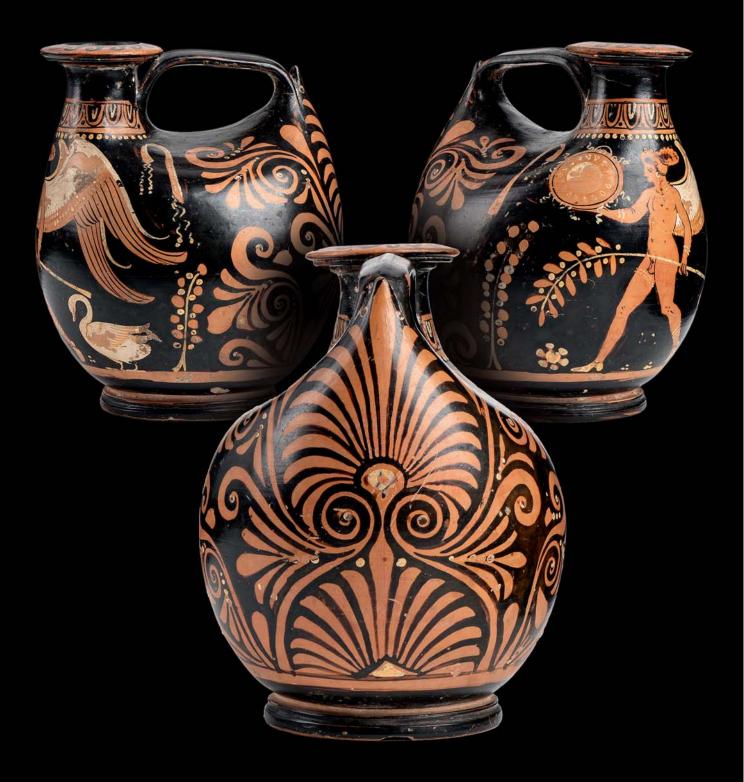
height cm 18,2; length cm 15

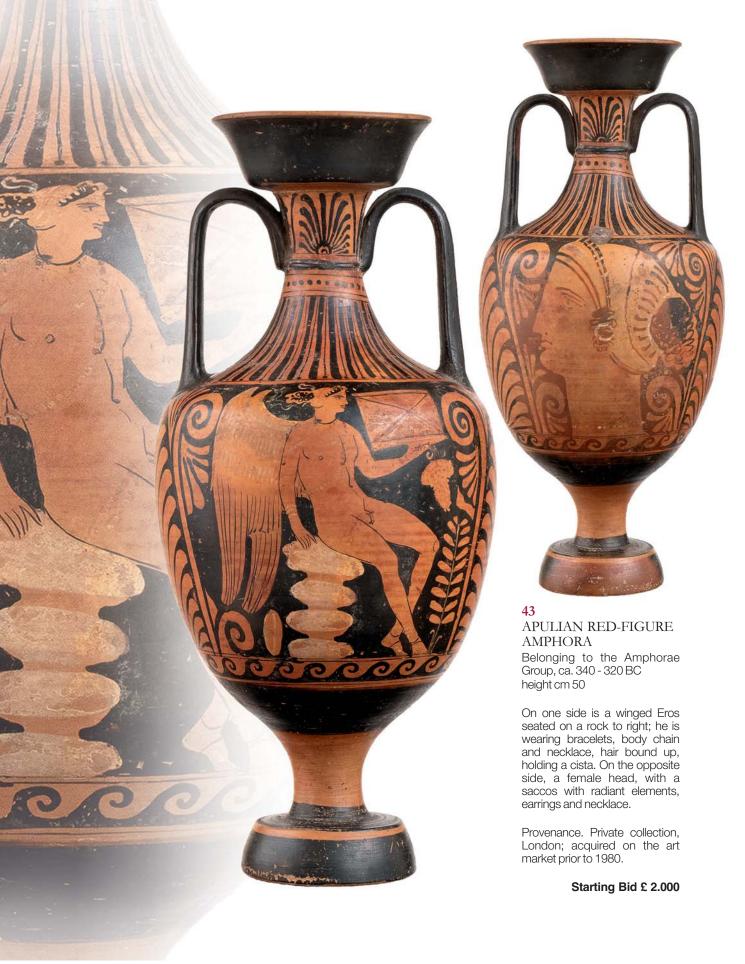
With the figure of naked winged Eros walking to left, wearing anklets, bracelets, body chain, necklace and earrings, hair bound up, holding a branch and a tambourine; followed by a white swan. Large scrolling palmettes on back and on sides, band of wave on rim, band of detted availage around page. dotted ovolo around neck.

Insignificant lack of color on the swan and on the wings of

with export license.









APULIAN RED-FIGURE AMPHORA

Belonging to the White Saccos-Kantharos Group, ca. 320 BC height cm 36,5

On one side is a Maenad moving towards left, holding a cista and a wreath; on the opposite side, a female head, with a saccos, earrings and necklace.

Provenance. Private collection, London; acquired on the art market prior to 1980.



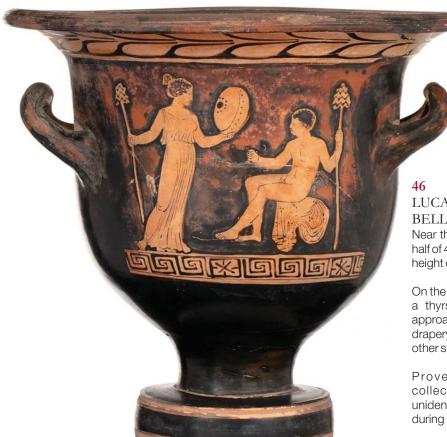


APULIAN RED-FIGURE LEBES GAMIKOS Mid 4th century BC height cm 19, with lid

On one side, a standing naked young man, with a wreath on his head and the cloth wrapped around his left arm; a plant branch is held with his right hand; his gaze is turned towards his left, recalling the figure on the opposite side. On the other side, a woman holds a phiale and a branch; she is moving to her left, but her look is toward the young. The direction of the bodies, as opposed to that of their faces, generates a strong dynamism and the figures seem to dance.

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

Starting Bid £ 200



46 LUCANIAN RED-FIGURE BELL-KRATER

Near the Roccanova Painter, second half of 4th century BC height cm 41; diam. cm 33,5

On the main side is a Maenad holding a thyrsos and a tambourine; she approaches a naked boy seated on a drapery, holding a thyrsos too. On the other side, draped standing youths.

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

Starting Bid £ 1.200

47

LUCANIAN RED-FIGURE HYDRIA

Second half of 4th century BC height cm 22,5

A woman, holding mirror and lekythos, is fronting a naked athlete, holding a strigil; between, an altar. Restored.

Provenance. English private collection, purchased in some unidentified auction or Art Gallery during 1970s - 1980s.

Starting Bid £ 500



48

LUCANIAN RED-FIGURE PHIALE

Second half of 4th century BC diam. cm 16; height cm 10,5

With double dotted handles; characterized by a female head in profile, with richly adorned saccos, radian stephane and jewellery.

Provenance. English private collection; formerly in the collection of Dr. W.M., Schweinfurt, 1970s - 1980s.

Starting Bid £ 400



APULIAN GNATHIA-WARE CHOUS Late 4th century BC height cm 12,5

Decorated with a continuous vine branch on the body and near the rim, from which two leaves fall; on center, a candelabrum with an oil lamp on the top.

Provenance. Private collection, London; acquired in Geneva from Alara gallery on 1990s.







COUPLE OF APULIAN GNATHIA-WARE **EPICHYSIDES**

Late 4th century BC height max cm 20

Provenance. Private collection, London; acquired in Geneva from Alara gallery on 1990s.

Starting Bid £ 200

COUPLE OF APULIAN GNATHIA-WARE **KYLIKES**

Late 4th century BC diam. max cm 10; height max cm 7,7

Provenance. Private collection, London; acquired in Geneva from Alara gallery on 1990s.

Starting Bid £ 200





COUPLE OF APULIAN GNATHIA-WARE 'NET' BOTTLES

Late 4th century BC height max cm 14

Provenance. Private collection, London; acquired in Geneva from Alara gallery on 1990s.

Starting Bid £ 200



APULIAN BLACK-GLAZED GUTTUS

ca. 300 BC height cm 12

With a fronting head of a bearder Satyr in the central tondo. Intact, with minor cooking cracks.

Provenance. Private collection, London; acquired in Geneva from Alara gallery on 1990s.

Starting Bid £ 100



The body is embellished with finely executed bands of vegetal ornament; at the bottom, fish, starfish and cuttlefish. There is a Greek dedication painted on the rim, difficult to translate, but probably referable to a

Clearly restored, with big lacks.

Provenance. Private collection, London; acquired on the art market in the 1980s.

Starting Bid £ 400





AFRICAN RED SLIP HEAD-FLASK

North Africa, near the style of Navigius's workshop, ca. AD 300 - 350 height cm 25,5

A girl with large almond-shaped eyes with impressed pupils, and incised details of the lashes and brows, wearing a diamond-shaped pendant between the eyebrows, her hair pulled up in a central topknot and dressed in horizontal ridges around the top of the head, the funnel spout emerging from the top of the head, with an handle at the back. Minor cracks and abrasions: some encrustations.

Provenance. From the collection of a Diplomatic since 1980s.





56 ETRUSCAN BRONZE KOUROS STATUETTE ca. 530 - 510 BC height cm 17,5

A large male statuette of archaic taste, with defined pectorals, hair rendered by incised parallel lines, the face with large almond-shaped eyes, the mouth drawn into a smile; and a tenon below for insertion. Untouched dark green patina, resemblig to that of the votive deposits found in 1869 in Fonte Veneziana (Arezzo, Tuscany).

Provenance. English private collection; said coming from the Viennese family Schneider collection, formed since the early 20th century.

Starting Bid £ 3.000



57 ETRUSCAN BRONZE PLAQUE ca. 500 - 480 BC cm 45 x 7

Part of a furniture, vehicle or door fitting. At both ends of the slab, is the specular figure of winged Lasa, with a chiton and pointy shoes, striding moving holding a wreath in her hands. Similar Etruscan bronze plaques,

but from the Archaic period, also in the Edward Perry Warren collection in the Museum of Fine Arts in Boston (cf. Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston 1971, no. 690).

Provenance. English private collection; said to be part of the Ferenc Pulszky sale, Paris, May 1868.

Starting Bid £ 350

ETRUSCAN BRONZE PLAQUE ca. 500 - 480 BC

ca. 500 - 480 B cm 17 x 16

Part of a furniture, vehicle or door fitting. Showing Turms - Hermes, winged, draped and wearing winged sandals, striding moving to left in a field of flowers, holding a wreath. Similar Etruscan bronze plaques, but from the Archaic period, also in the Edward Perry Warren collection in the Museum of Fine Arts in Boston (cf. Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston 1971, no. 690).

Provenance. English private collection; said to be part of the Ferenc Pulszky sale, Paris, May 1868.





ETRUSCAN BRONZE PLAQUE ca. 500 - 480 BC cm 14 x 10

Part of a furniture, vehicle or door fitting. Interesting scene, probably referable to the birth of Menrva - Minerva: the little goddess, born from the head of Tinia - Jupiter, is depicted in a small size, between two adults, probably Tinia himself, enthroned, and Sethlans - Vulcan, standing. Similar Etruscan bronze plaques, but from the Archaic period, also in the Edward Perry Warren collection in the Museum of Fine Arts in Boston (cf. Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston 1971, no. 690).

Provenance. English private collection; said to be part of the Ferenc Pulszky sale, Paris, May 1868.

Starting Bid £ 200



60
ITALIC BRONZE STATUETTE OF
HERAKLES

5th - 4th centuries BC height cm 16

The hero is rapresented standing on a rectangular stand part of the original cast, brandishing a club, with the Nemean lion's skin on the left arm. Great attention to the minor details.

Untouched green patina.

Provenance. English private collection; purchased in Austria in the late 1960s.

Starting Bid £ 800

61 GREEK VOLUTE-KRATER BRONZE HANDLE

ca. 500 - 450 BC height cm 30 (without stand)

Characterized by the fine articulate structure, composed by volutes spaced out by stylized palmette and the lower terminals assume typical swans' heads shape. Close comparisons in the British Museum (1865,0103.43 volute-krater probably from Tarentum; cf. Catalogue of the Bronzes in the British Museum. Greek, Roman & Etruscan, London 1899, no. 258) and in the Museum of Fine Arts in Boston (volute-krater found at Spongano, near Vaste, South Italy; cf. Greek, Etruscan & Roman Bronzes in the Museum of Fine Arts, Boston 1971, no. 441).

Light patina, likely from the sea.

Provenance. English private collection; purchased in Germany in the early 2000s.

Starting Bid £ 600



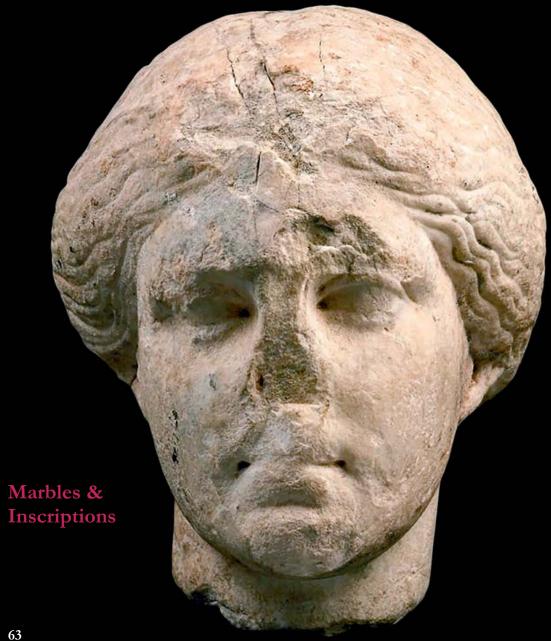
ROMAN BRONZE CIRCULAR BREAD STAMP

1st - 2nd centuries AD diam. cm 6; height (with handle) cm 4,4

During the Roman era, bakeries were required to stamp their bread with an individual seal in order to trace the source of the loaves and to prevent fraud or theft of imperial supplies. This stamp was property of the freedman T. Albius (T. ALBI L.), and has as baker's symbol a rudder on the centre.

Provenance. English private collection, acquired before 2000.





GREEK ATTIC MARBLE HEAD OF A WOMAN

Early 4th century BC height (head) cm 31; height (stand) cm 12; length cm 17 x 17

Larger than life-size Attic Pentelic marble female head, perhaps of a goddess. The oval is elongated, with full cheeks and round chin. Eyes and eyelids are delicately molded, creating the effect of a deep gaze and a feeble smile. The forehead is framed by fine and soft locks tied back, that allow us to glimpse the ears. The face is partially damaged by ancient injuries: an ancient restoration made on back and top of the head is still

visible through the traces of the gradina tool (or tooth chisel) and the oxide of an iron pin. The state of preservation is impressive, similar to that of the Elgin Marbles. Provided with a museal stand.

Published. Oliver Forge, Brendan Lynch: The Ancient World. From Mesopotamia to Coptic Egypt, London 30 June - 7 July 2017, n. 37.

Provenance. English private collection; purchased from Godson & Coles in 2002





64 ROMAN MARBLE PORTRAIT OF A MATRON

Julio-Claudian Period, 1st century BC - 1st century AD height cm 25, without stand

The Roman lady (Matrona) is represented with the oval face characterized by rounded chin and slightly-full lips. The eyes are framed by thin modelled brows, arching gracefully and merging with the bridge of her nose. On the short forehead, the wavy hairs are center parted, with the individual strands delineated, which are elegantly pulled back to the nape, in origin probably

collected in a chignon. The head is rendered with great restraint and an admirable mixture of realistic and idealized forms, recalling the expressions of beauty in vogue during the late Augustan time and the first decades of Julio-Claudian period. Provided with a muscal stand

Provenance. English private collection, purchased from Sotheby's London, 10-11 December 1992 sale, lot 490.









ROMAN GREY MARBLE STATUE OF A SLEEPING GIRL

Mid - end 2nd century AD length m 1.13

Nude, with eyelids ajar, in an deep slumber; a drapery surrounds the head, descending and wrapping around the body under the soft belly. Exotic features, evocative of North Africa; however the hairstyle refers to those of the Antonine Dynasty, such as Faustina Major. We don't know whether it represent a sarcophagus lid or a stand-alone sculpture, we only know that this sleeping girl statue was loved in the past, because of the numerous restorations and reconsideration: an iron rod

at the feet to reinforce - the armilla on the right arm sculpted at a later point - the hole in the ear realized for a lost metal or glass earring - the upper part of the head restored in antique with a sculpted portion of Parian marble.

Provenance. English private collection; purchased from Ghassan T. Rihani, Amman - London (with a photocopied invoice dated 2 July 1987).











66 ROMAN MARBLE HOUND 1st - 2nd centuries AD height cm 42,5, cm 47 with Iron support

The hound, probably male one, is realised seated, upright. The animal is naturalistically carved, as visible by its body slendered powerful, with visibly defined rib-cage. Provided with an iron museal stand.

Provenance. English private collection; already in the collection of Mr. U.C., started during 1950s in Belgium.



67 ROMAN ALABASTER LABRUM

1st - 2nd centuries AD diam. cm 108; height cm 22

A labrum is a large circular basin for cold water in the caldarium or hot room of a Roman bath complex; they were made of marble in order to maintain a cool water temperature. This specimen was carved from a single block of precious Egyptian "Cotognino" Alabaster. The flattened lip has the traces of three rectangular recesses for the insertion of metal clamps; on the outer edge of the hemispherical tub, is a rectangular recess "L" shaped, sculpted for the insertion of an additional metal clamp. On the bottom, presumably in a later period were engraved the letters BR. The condition of the present example indicates wear from water over a significant length of time; one restoration is on the lip. Close comparisons of "Forma II" shape specimens in A. Ambrogi, "Labra di età Romana in marmi Bianchi e colorati", Roma 2005, pp. 75-79.

Exhibited. Biennial of Art of Rome, 2014; TEFAF, Maastricht, 2015.

Provenance. Italian private collection, changes of ownership documented since 1980; currently in Milan and provided with export license.

Starting Bid £ 50.000







68 ROMAN MARBLE MODEL OF A TEMPLE PODIUM

2nd - 3rd centuries AD height cm 15; long sides length cm 21,5

A model of a Temple Podium, likely the stand belonging to a cult image perhaps linked to the sea; with a frontal staircase, dolphins and sea monsters on sides.

Provenance. English private collection; already in the collection of Mr. U.C., started during 1950s in Belgium.

Starting Bid £ 800

ROMAN-LEVANTINE BASALT ALTAR WITH HELIOPOLITAN DEITI

2th – 3rd centuries AD height cm 40, without wooden stand

On each side a portrayal of deity: Apollo Helios, nimbate and radiate; a female head that reminds the Syrian goddess Aphrodite - Astarte; a diademed bearded man with short wavy hair, probably resembling to Zeus Helios; finally Tyche, with turret crown. The whole enriched by repetition of symmetrical couple of stylized phytomorphic elements. A sacre altar of the Roman Province of Syria, an extremely rare specimen, maybe the only one in private hand, beautiful example of the Roman-Oriental Religious syncretism.

Provenance. In the collection of an Italian Noble family since 1980s; returned by the Italian Judicial Authority to the owner; sold with an export licence issued by the Republic of Italy.





ROMAN MARBLE GRAVESTONE

3rd - 4th centuries AD height cm 37; length cm 38; wide cm 3,5

Tombstone of Flavia, dedicated by the freedwoman Eutychia: [Fla]via T(iti) Flavi Papi/ [...]rni Athenodori / lib(erta) Eutychia fec(it) / sibi et L(ucio) Publicio / Hermoluc(o) coniugi / lib(eris) III Flaviae / post(eris) eo(rum) / in fr(onte) p(edes) XXXIV in agro p(edes) XXV.

Made in Roman time reusing an oldest marble threshold; with an old-collection patina and various plaster restorations.

Published. Epigraphik-Datenbank Clauss / Slaby: EDCS-79600107.

Provenance. English private collection, acquired by the current owner in Munich in 1990s.

Starting Bid £ 1.000



71COLLECTION OF ATTIC BLACKFIGURE, CORINTHIAN AND ETRUSCOCORINTHIAN POTTERY

7th - 6th centuries BC

Provenance. Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari.repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all'asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.



COLLECTION OF APULIAN RED-FIGURE POTTERY

4th - 3rd centuries BC

Provenance. Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari.repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all'asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.





73
COLLECTION OF SOUTH ITALIAN POTTERY
5th - 4th centuries BC

Provenance. Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari.repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all'asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.

Starting Bid £ 2.500



74
COLLECTION OF GREEK VOTIVE TERRACOTTAS
4th - 3rd centuries BC

Provenance. Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari.repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all'asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.



75 COLLECTION OF BRONZE TOOLS AND OBJECTS Etruscan to Roman

A rich group of metalworks of different ancient periods. The lot consists of basins and jugs, handles, fibulae, pendants, bracelets and armor elements.

Provenance. Collection returned by the German Judicial Authority to Herakles Numismatik und Antiquitäten GmbH (München), who acquired it on the European art market since the 1970s; from 2000s the entire collection is located in the United Kingdom; some objects of this collection were bought subsequently by the Italian Government (e.g.: bari.repubblica.it - Archeologia, torna in Puglia la stele dauna di oltre 2.500 anni fa: presa all'asta con una colletta). Almost all objects need restoration, if well executed will be an excellent investment, also a good exercise for scientific or academic purposes. Lot sold as seen, no returns.



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- **14.** Successful bidders (i.e. Italian citizens resident in Italy) are required by law to provide BFA with their identity document and tax code number.
- **15.** All identifications and descriptions of the items sold in this catalogue are statements of opinion and were made in good faith.

- 16. Under Article 49 of Italian Legislative Decree no. 231/2007, paragraph 1, payments in cash are not accepted for an amount equal to or greater than 2.900 €.
- 17. Multiple lots containing coins that are not illustrated are sold 'as is' and may not be returned by the buyer.
- 18. These terms and conditions of business are automatically accepted by those participating in our sales and are available on request.
- 19. Under Article 13 of Italian Legislative Decree no. 196 of 30.6.2003 (The Privacy Code) bidders are reassured that personal data given to AR is protected and exclusively to satisfy the requirements of the Italian authorities with regard to contracts, customers and related trade. This personal data is centrally kept and is only accessible to authorized personnel.

The disclosure of personal data is obligatory under Italian law and facilitates the establishment and the continuation of commercial relationships, the absence of which is departmental to the contractual obligations of bidders and consignors. The disclosure of other personal data is voluntary, aimed at enabling better customer service and may be disclosed only to a parent, affiliated companies or specialist service providers such as:

I) software, hardware and information computer systems.

II) data processing and storage systems.

III) printing, transmission, addressing, transport and handling systems.

(IV) financial services companies, debt collection and financial risk agencies.

Customers may always exercise the right of privacy as stipulated by Article 7 of The Privacy Code.

The responsibility for data protection is with Bertolami Fine Arts s.r.l., in Piazza Lovatelli, 1, 00186 Rome, Italy, founded and owned by Mr. Giuseppe Bertolami. Customers sending purchase orders by email acknowledge the above notices and agree to the aforesaid processing of their personal data.

20. Any legal action or claim related or arising from this agreement regarding the application, execution or interpretation of the present purchase contract, shall come under Italian law. Any legal dispute between the parties relating to this contract will be brought only in a court sitting in Rome, Italy.

The above mentioned conditions are written in English, in the event of any legal dispute, the only valid text is the Italian version.

Value Added Tax

The Value Added Tax Margin Scheme

All sales are conducted by BFA under the VAT Margin Scheme (Articles 40 bis, 41/95 and subsequent modifications). Therefore BFA will not apply additional VAT on the hammer price.

For Legal Notice and bibliography, please visit www.bertolamifineart.com





I, the undersigned,

address

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identity document			bank				
special condition the lots offered of lalso declar that, being use that I wish the bid for the stantelephone, it's aforementioned uring the auct to allow me to proceed the lates of the la	ons of auction r for sale at auction (tick the option on participate in ting price of who understood do starting price dion, a represent participate in the estimate indicate	on chosen between A and B): If the auction, I wish to place the follo I the auction with one or more telepl I have been informed. Should Be I have been informed will have the I or, if specified, up to the amount e I tative of Bertolami Fine Arts s.r.l. con I be purchase of the lots described be I ted in the catalogue is equal to or g	wing maximu none bids for ertolami Fine faculty to co equal to the r ntact me at the elow. I acknov	o me by Bertola. m bids for the p the lots describ. Arts for any rea onsider my bid maximum offer e following telep vledge and acc	mi Fine Arts s.r.l. ar urchase of the lots sed below (see list) son, including tech as a written bid a indicated in the re phone numbers_ ept that I may subi	nd published in the ca listed and described , for which I am herel hnical issues, is unab and therefore confirm elevant column. I ther mit telephone bids or	talogue presentir below (see list). by placing a writte e to contact me la on my behalf the efore request the in due tim ly for lots for whice
Auction	Lot		escription			maximum bid	Telephone bio
In case of av Bank tr		make the payment by: redit card payment Payl	Pal payme	nt method	Date		

Please note: This form must be submitted to Bertolami Fine Arts s.r.l. duly filled in and signed at least three hours before the beginning of the auction. It can be sent by e-mail to amministrazione@bertolamifineart.com, or delivered to our offices in Piazza Lovatelli, 1 - 00186 Rome.

- Any participant who intends to submit one or more written bids as a representative of a third party is requested to attach to this form a proxy signed by the represented party together with a copy of the latter's ID and tax code. If the represented party is a company, the proxy must be signed by its legal representative or by a delegated officer with power of attorney, whose ID card and tax code must be enclosed along with the proxy letter. In any event, Bertolami Fine Arts retains the right to prevent the representative from participating in the auction if, in its unquestionable judgement, it believes that the power of attorney is not sufficiently demonstrated.
- If one or more lots are adjudicated, the purchaser must pay Bertolami Fine Art s.r.l. the hammer price, i.e., the price at which the lot is awarded at auction, as well as the buyer's premium equal to (including VAT) of the hammer price, in addition to any other amount provided for in the Terms and Conditions of Sale.
- Bertolami Fine Art s.r.l. is not responsible for any possible errors in the compilation of this form. Before sending the form, we recommend that you check that the description of the lots indicated corresponds to the goods you intend to purchase. It is advisable to check that the lots numbers indicated corresponds to those given in the catalogue. In the event of a discrepancy between the lots numbers and the description, Bertolami Fine Art s.r.l. will make an offer based on the lots numbers indicated on this form.
- to the treatment of my personal data for further purposes of forwarding advertising and/or information initiatives, by e-mail or equivalent means, exclusively relating to auctions and/or initiatives organised by Bertolami Fine Arts.

I agree	I do not agree
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Notes



INTERESTED IN CONSIGNING TO OUR SALES?

Please, contact our specialists to arrange a complimentary and confidential valuation with no obligation of your individual pieces or collection.

26 DEPARTMENTS AT YOUR DISPOSAL

- 19th Century Decorative Arts and Design
- Ancient and Modern Coins
- Ancient and Modern Glyptics
- Ancient Ceramics and Porcelain
- Antiques: Furniture and Works of Art
- Antiquities
- Antique Frames
- Asian and Tribal Art
- Autographs & Memorabilia
- Automobilia
- Books & Manuscripts
- Fashion, Luxury & Textiles
- Jewellery
- Medieval Art
- Militaria, Orders of Chivalry, Decorations, Medals
- Modern and Contemporary Art
- Oddities, Curiosities & Wonders
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- Photographs
- Pop Art
- Prints & Multiples
- Silver, Ivory, Coral, Icons & Russian Works of Art
- Stamp
- Underground & Ultracontemporary Art
- Watches and Wristwatches
- Wine & Spirits

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